

# KERAMIC STUDIO SUPPLEMENT

SYRACUSE, NEW YORK, DECEMBER 1914



WILD GRAPES FOR CHOP PLATE—JEANNE M. STEWART

**F**OR grapes use: Blackberry, Banding Blue, Ruby Purple, Yellow Green and Lemon Yellow, the last three colors being used in a few upper grapes which are not quite ripe. For leaves use; Yellow Green, Turquoise Green, Shading Green, Brown Green, Egg Yellow, Yellow Red and Wood Brown, the yellows and browns in the lower part of prominent leaf.

The stems effect forming band is in a very light tone of Brown Green. Background, applied in second fire, is Ivory Yellow in center with a warm grey tone made with Grey and Pompeian Red in outer band. Under the prominent leaves a little Blackberry is added, shading to a lighter tone at lower edge. In third fire add shadows, strengthen design and add detail.



FULL SIZE SECTION OF CHOP PLATE (Page 1)—JEANNE M. STEWART



HONEY JAR WITH WILD ROSE PANELS

*Albert W. Heckman*

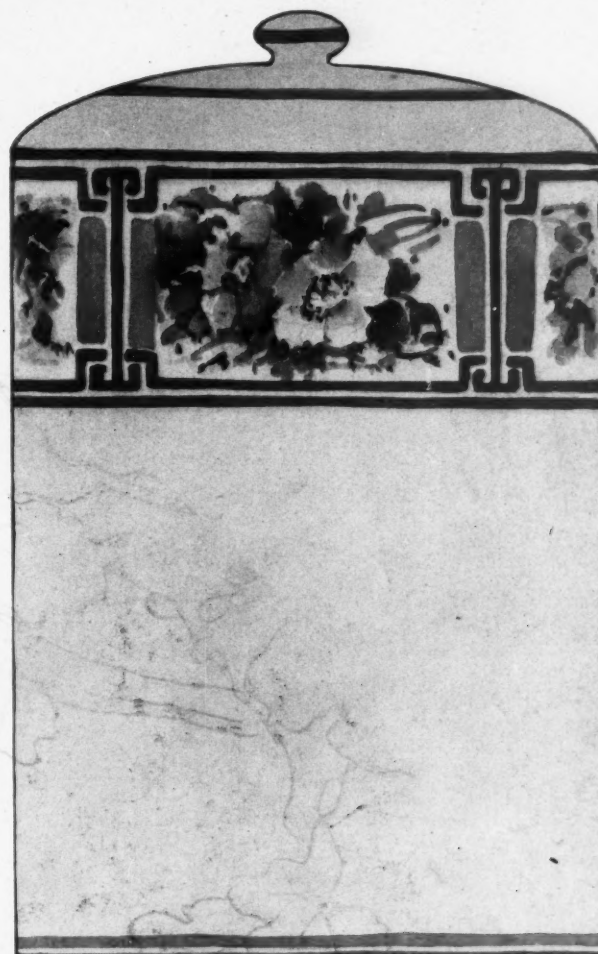
**F**OR the background tint use Pearl Grey three parts and Apple Green one part. The lines around the panels and the outer bands are Pearl Grey one part, Apple Green one part, Shading Green one half part and a bit of Violet.

The panels of wild roses are in the naturalistic colors. Use Lemon Yellow, Pearl Grey, Yellow Green and Peach Blossom for the flowers and Yellow Green, Pearl Grey and Shading Green for the leaves and stems. Care should be taken not to get the roses too pink. It is well to reserve the use of the Peach Blossom until last firing.

APPLE BLOSSOMS (Pages 4-5)

*Lena E. Hanscom*

**P**AIN'T the darkest, most tightly closed buds with Rose, accented with Rose and a touch of Ruby. The new buds will stand quite a deep pink color. For the opening buds use a thin wash of Rose, and for those nearly open use Peach Blossom, tipped or streaked with Rose on the outside of the petals. The petals of the open flowers are often quite pink on the curled over, outside edges, but be careful of too much color. The inside of the flower shows the cool, delicate shades that make apple blossoms so lovely. There may be a pale Apple Green tone near the center, with a thin wash of Pearl Grey or Copenhagen Grey in the shadows, and a flush of Peach Blossom on the tips of some of the petals. The stamens may be put in Primrose Yellow and the anthers in Lemon Yellow, with accents of Albert Yellow. The leaves are Apple Green when they are very tiny, and Moss Green, or Moss Green mixed with a little Black, when they are larger and duller in color. There is a good chance for soft color in the twigs and branches. Lay them in with Copenhagen Grey, Violet No. 1 and a little Dark Brown and later accent them with Dark Brown and Violet No. 2.



HONEY JAR WITH WILD ROSE PANELS—ALBERT W. HECKMAN



BOWL WITH ROSE PANELS—ALBERT W. HECKMAN

**T**HE background is a green grey tint. The little flower units are of Roman Gold. All the other parts of the design are in Green Gold.

The roses are treated in their natural colors. For the

lighter ones use Peach Blossom, Lemon Yellow with Pearl Grey and Yellow Green in the shadows. Add a little Blood Red and Ruby for the darker ones. Use Yellow Green, Shading Green, Pearl Grey and Yellow Brown for the leaves.



APPLE BLOSSOMS—LENA E. HANSCOM

(Treatment page 3)





APPLE BLOSSOMS—LENA E. HANSCOM

(Treatment page 3)

## ROSE PLATE (Supplement)

*Adeline More*

**FIRST FIRE**—Paint Rose with a very thin wash of Blood Red so it is a delicate shell pink; the centers with Yellow Brown and Albert Yellow; then paint the dark green leaves with Brown Green and Shading Green; the light leaves with Apple Green and Yellow; the background with Yellow Mauve and Brown Green. When the plate has stood after being painted, powder Rose over the Blood Red, then fire.

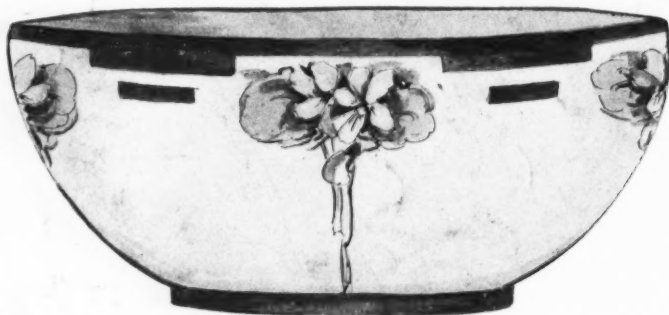
**Second Fire**—Paint the roses with Rose and on shadow side use a little Mauve with the Rose. Use Yellow Brown and some Blood Red to touch up stems and edges of leaves. Then wash a thin wash of Yellow over the background.

## BELLEEK VASE, POPPY MOTIF (Supplement)

*Henrietta Barclay Paist*

**AFTER** outlining the design and firing, oil the background path with Grounding Oil and dust with Mason's Mat Wedgwood Blue. Lay the background spaces with Mat Gold. Lay the leaves, stems and buds with Warren O'Hara's Green and the poppy petals with  $\frac{3}{4}$  Persian Red and  $\frac{1}{4}$  Old Chinese Pink (Warren O'Hara's.)

On Belleek the enamels may be floated twice or as many times as necessary. To soften the gold spaces float Dark Green or Peacock Green Lustre over the Gold for last fire.



VIOLET BOWL

*Melvina Rushmore*

**FIRST fire.** Paint violets with Violet No. 1, Banding Blue for the lightest petals. Centers are clear Lemon Yellow, and for the dark markings on the flowers use Roman Purple with a little Black. Leaves and stems are Yellow Green, Olive and Gray Green for shadows. Tint bowl pale Ivory. All bands are Gold.

**Second fire.** Retouch petals with Violet No. 2, leaves with same colors as first fire using a little Dark Green for deepest shadows.



VIOLET BORDER



CLOVER BLOSSOMS—LENA E. HANSCOM

**PAINT** blossoms with Peach Blossom and a little Blood Red. For the second fire paint darker touches with Blood Red and a very little Ruby. Leaves, Olive Green and Moss Green, with the half moon in the center Apple Green and Primrose Yellow very faint. Paint the stems in Apple Green, background Copenhagen Grey, Apple Green may be washed in at the base of the flower.

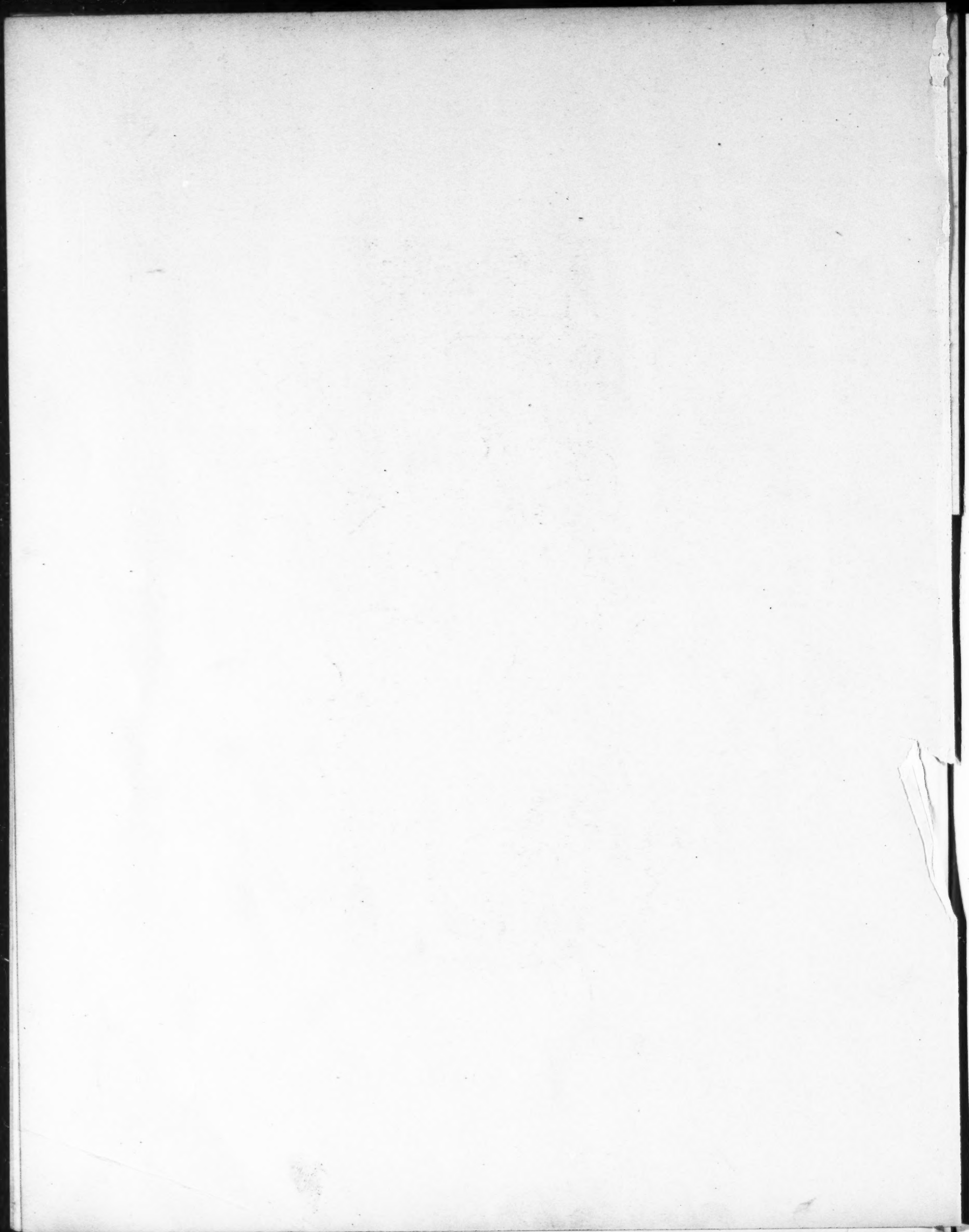




DECEMBER 1914  
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ROSE PLATE—ADELINE MORE

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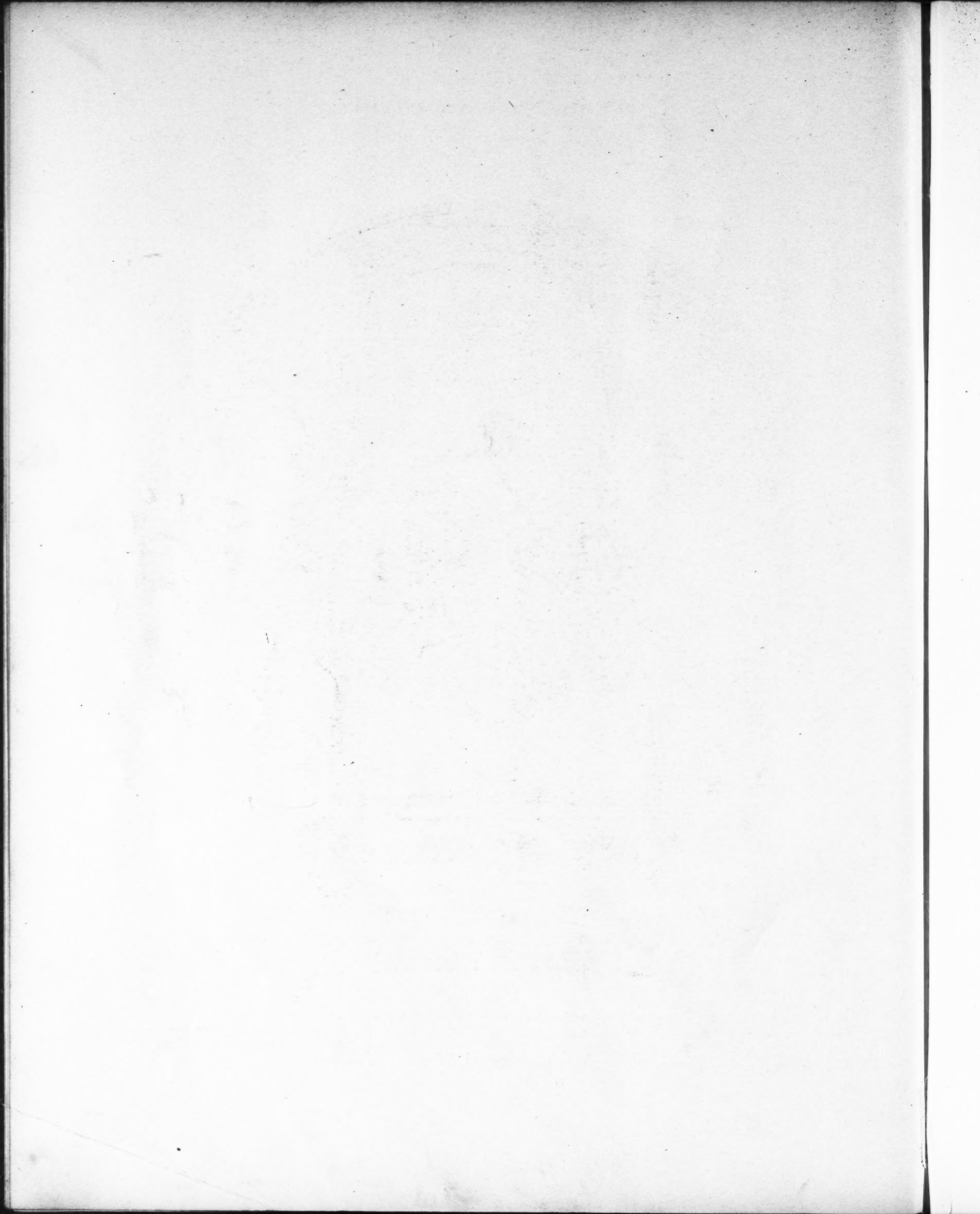




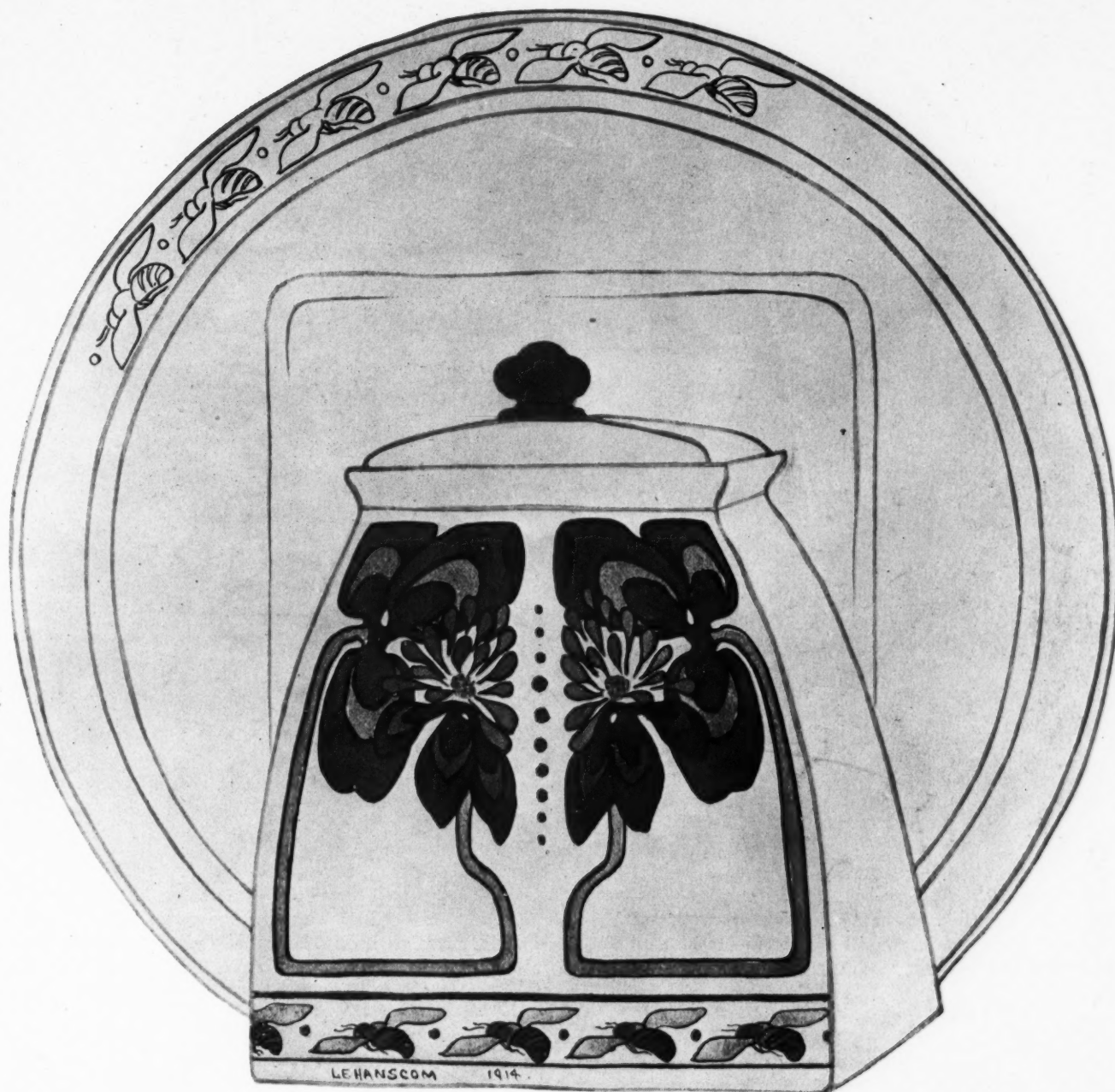
VASE—HENRIETTA BARCLAY PAIST

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HONEY JAR—LENA E. HANSCOM

**T**HE stems and the half moons in the large leaves are Apple Green. The large leaves are Shading Green with the turned over tip of Royal Green. The smaller leaves are Royal Green with half moons of Yellow Green. The petals of the clovers are Peach Blossom, with a little Blood Red and a little Ruby. Behind the petals is dusted a little Peach Blossom and the very heart of the clover is Apple Green with tiny dots of Gold. The background of the whole jar and the plate is Palma Rosa Salmon with a little Ivory. In the border of honey bees

around the bottom of the jar and rim of the plate, paint in the bees with black bodies and heads, with the thorax and stripe of Albert Yellow. The legs and feelers are Black, also the outlines of the wings. Then apply gold to the knob of the cover, the two rims of the border and the dots between the bees and between the clover motifs on the jar. After firing go over all the gold again. Then apply Pigeon Grey Pearl Lustre as a background to the borders and a light coat of Green Pearl Lustre on the wings of the bees.



DAISY PLATE—ADELINE MORE

**P**AIN'T green around daisies with Apple Green, Shading Green and Brown Green; the very light leaves are Apple Green and Yellow for Painting; the centers of flowers are Albert Yellow, Yellow Brown and Brown Green; shade flowers with Violet and a little Apple Green. Paint in background with Apple

Green, Yellow Green, a very little Turquoise Blue and Copenhagen Blue. Second fire—Use same colors used in first fire. Wash a thin wash of Yellow around the principal bunch and use a little Mauve for shadow leaves and edges of darkest flowers; the stems are Blood Red and Mauve.



SUGGESTION FOR CLOVER BORDER—LENA E. HANSCOM

**B**ACKS of leaves and stems Moss Green with Pearl Grey. The little spaces showing the front side of the leaf also the stem of the flower, and the lower border are Olive Green and Royal Green.

The blossoms are Peach Blossom and Blood Red. The background is Yellow Brown with just a little Palma Rosa Salmon. The outline is Copenhagen Grey and Olive Green and a little Black.



